

SOMETHING FOR EVERYONE THIS WINTER

The Winter 1994 programme opens on Tuesday, November 29th, with the ever-popular *La Traviata* and will continue until December 9th, alternating with performances of Humperdinck's appealing opera *Hänsel und Gretel*, a piece which has not been performed by the company since 1982.

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The *La Traviata* production will come to us from Opéra de Marseille, with a cast specifically chosen for the Dublin run. Husband and wife team John Fowler and Marie-Claire O'Reirdan will sing the roles of Alfredo Germont and the ill-fated Violetta.

The cast includes Sarah Fryer as Flora, Evgenij Demerdjev as Père Germont, Paul McNamara as the Baron and Leonardo de Lisi as Gaston. Former Artistic Director of Opera North, David Lloyd-Jones will conduct the RTE Concert

Orchestra for the 6 performances of *La Traviata*, which will take place on Nov.29, Dec. 1, 3, 5, 7 & 9.

The delightful folk melodies and exuberant dances of Humperdinck's *Hänsel und Gretel* will lift the spirits of the young and the young at heart. Although based on the Grimm fairy-tale of the same name, this opera is not solely for young people. The universal themes of good triumphing over evil and innocence prevailing in the face of wicked cunning, will provide plenty

of adult appeal. That being said, don't forget the younger members of the family; this is really the one to introduce them to opera.

With a production specially designed for DGOS Opera Ireland by Stephan Jöris, *Hänsel und*

Gretel will be produced by Michael McCaffrey, whom audiences will remember for his brilliant *Norma* in 1989. The cast includes Jane Turner as Hänsel, Eva Kirchner as Gretel, with Cynthia Buchan as the Witch. We are happy to introduce



Husband and wife team, Marie-Claire O'Reirdan
and John Fowler

young Irish soprano Deirdre Masterson making her company debut; Deirdre will sing the dual role of the Sandman and the Dew Fairy. David Heusel conducts the RTE Concert Orchestra, and *Hänsel und Gretel* opens on December 2nd, with continuing performances on the 4th, 6th & 8th.

Priority booking opens on September 12th. We would like to draw your attention to the changes in members' booking. Full details on Page 4.

TRINITY OPERA BUFFS' NIGHT OUT!

Putting the fun and the youth back into opera is 21 year-old Trinity student, Leonora Lowe, who following a year's exchange programme in Russia, returned to Ireland with a new-found love of the genre.



Leonora Lowe



Anna Lisa Aibella and Daragh O'Connell

Leonora, a third year student of English and Russian, decided to try out the local variety and was so impressed with the productions of *La Bohème* and *Lakmé* which she attended in Winter '93, that she set about founding Trinity's own Opera Society.

Having applied and failed to get subvention for her new society from the Provost's Fund, she decided to organise a group outing to *Rigoletto* to prove her instinctive feeling that it would attract strong student interest.

Block booking some 60 tickets at DGOS Opera Ireland's offices with a loan she had personally secured, Leonora 'advertised' her 'Opera Buffs' Night Out', through posters around the college, but mostly by word of mouth. She had planned to sell on the opera tickets from a desk in the Arts' Block foyer over three consecutive days, but found to her surprise, that all 60 tickets were snapped up on the first morning.

The entrepreneur that she is, Leonora had rounded up the £12 ticket to £15, using the balance and the 10% reduction on the Group booking to fund a Pre-Opera wine reception in the College's Graduate Memorial Building. In true student spirit, the 'opera buffs' dressed suitably for the occasion, and laughed and cried their way through *Rigoletto*.

When most opera-goers were safely tucked up in bed, this particular party was still dancing the night away in the very convenient 'Major Tom's' nightclub, where the revellers adjourned, still humming snatches of 'Caro nome' as they filed in.



Alison Casey and Lisa Murphy at the Pre-Opera Reception



Phil de Gouvray relaxes in the G.M.B.



Valerie Ringrose and David Odlum before 'Rigoletto'

SPRING '94

Giuseppe Verdi: Rigoletto *Ludwig van Beethoven: Fidelio*

The Spring 1994 season opened on April 9th and ran for nine nights, with alternating performances of Verdi's *Rigoletto* and Beethoven's *Fidelio*. Both productions were hired from similar-sized houses in France, but featured casts specially chosen for the Dublin run.

DGOS Opera Ireland productions are now one of the few theatre events in Dublin which achieve consistently high occupancy, an average of 94% this Spring. The packed-house audiences were enthusiastic in their response to the performances on stage - an enthusiasm echoed in many of the critics' plaudits.

In her debut as Gilda, Dublin soprano Nicola Sharkey made quite an impression.

Reviewing for both *The Irish Times* and *The Independent* (London), Michael Dervan had this to say:

'The strongest draw (of *Rigoletto*) was the Gilda of Nicola Sharkey, who combined with heart-rending effect a sense of emotional fragility and vocal savoir-faire ... making light of [the role's] technical demands and shading its every turn with musical sureness and affective truth.'

Ian Fox, for *The Sunday Tribune* was equally complimentary:

'The real star turned out to be Nicola Sharkey ... her singing and dramatic stillness in 'Caro Nome' was quite haunting, with some of the loveliest phrasing heard in the Gaiety in years.'

The richness of the *Rigoletto* sets and costumes made this a visually pleasing production.

'Imported from Strasbourg, equipped with memorably accurate period costuming, there are sufficient evocative ideas here to commend Dublin's buy-in production policy.'; thus wrote Charles Fitzgerald in the *Ulster Newsletter*, a sentiment repeated by several other critics.

Jean Maillot's modern set design for *Fidelio* met with mixed reaction, with some traditionalists finding the 20th century hotel setting a distraction, whilst other opera-goers enjoyed the political relevance of the updated production. As Mary MacGoris in the *Irish Independent* put it:

'The production of *Fidelio* ... brings the opera up to date and into Amnesty territory. In doing so, it

is faithful enough ... to the work's themes of oppression and freedom.'

Vocally, the Florestan of American tenor Patrick Raftery and Marie-Claire O'Reirdan's Marzelline were very favourably received, but the highlight of *Fidelio* for most people, was the excellent singing of the chorus, who working under Chorus-Master Volkmar Olbrich, delivered uplifting singing and resounding choruses, in true Beethoven style.

With the imminent production of *La Traviata* - a busy opera for the Chorus - one looks forward to hearing them in equally fine voice.



Nicola Sharkey as 'Gilda' and Robert McFarland as 'Rigoletto' in a scene from the 1994 Spring production.

MAJOR CHANGES IN PRIORITY BOOKING!

From September 1994, Friends, Patrons and Sponsors of DGOS Opera Ireland will be able to secure tickets for the full year's programme of opera. Priority booking for **both** Winter and Spring will open on September 12th 1994, when members may pre-purchase tickets for **Verdi's *La Traviata*, Humperdinck's *Hänsel und Gretel*, Mozart's *Don Giovanni* and Verdi's *Il Trovatore***. In view of the recent sell-out seasons, this new facility should prove very popular.

Each member will find enclosed a subscription booklet [pictured opposite] with details of the four operas and a separate booking form which should be used to request all tickets required. We would strongly recommend that you book by post, in view of the more complex nature of the booking form. Members are of course welcome to split their bookings over the Priority Booking period e.g. booking Winter tickets before October 7th 1994, and Spring tickets anytime up to November 29th 1994. We include a 'Spring Only' booking form for this purpose which you will find towards the back of your booklet.

We are very pleased to introduce this service which has the dual advantages of appraising you the members of what is planned for the year, whilst facilitating your purchase of premium tickets well in advance of other customers.



IMPORTANT DATES:

- *Members' Priority Booking opens: September 12th*
- *Corporate Sponsors should apply for their Winter Complimentary tickets before October 3rd*
- *Details of when to apply for Spring complimentary tickets will be forwarded at a later date*
- *Members' Priority Booking for Winter '94 closes: October 7th*
- *Members' Priority Booking for Spring '95 closes: November 29th 1994*

LADIES' COMMITTEE BARBEQUE

Those who attended the first Midsummer Barbeque in June 1993 at Dalguise, Monkstown, will recall how that event was a particular triumph over adversity - the adversity in question being torrential rain which fell non-stop in Dublin over the 24-hours leading up to the function.

This year, the organisers and hostess Mrs Margaret McDonnell, had no such worries, as the weather lived up to its 'Midsummer' expectation, with over 250 people gathering once again in the luxurious setting of Mrs McDonnell's home, to enjoy traditional barbeque fare and good wine, to accompaniment provided by the Guinness Jazz Band.

The warm balmy evening encouraged many to remain out of doors after night-fall, and the convivial atmosphere continued into the early hours. This was yet another success for the Ladies' Committee and particular thanks is due to them and the McDonnell family for their energy and commitment.

The next Ladies' Committee event will take place on Sunday December 11th, when a Post-Season lunch will be held in St John's Hall, Clyde Road, Dublin 4, where the talk is sure to be of opera recently seen and heard! Tickets will be available in November from Maire Hogan, Telephone: 280 7072, at £15 each.

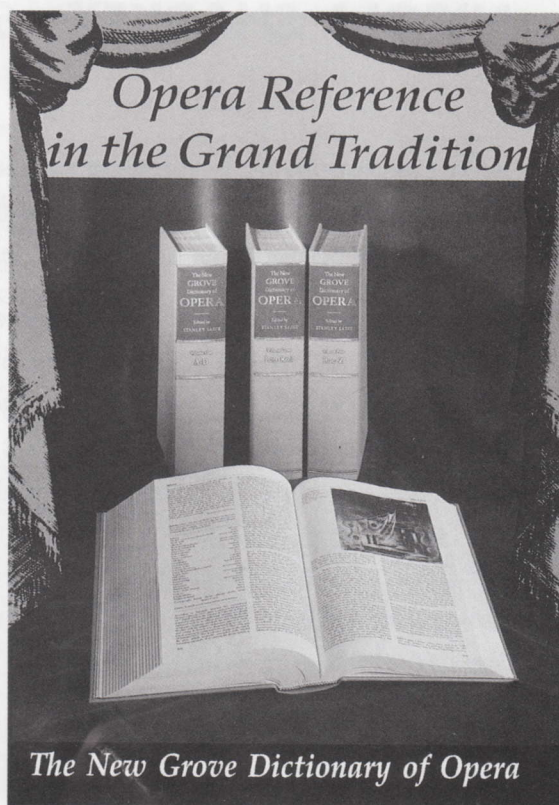
SPECIAL APPEAL FUND - MEMBERS' DRAW

Members continue to be very generous in their response to the Special Appeal Fund category on our Opera Ticket booking form - a fund which raises a considerable sum of money each year. In recognition of the generosity of those who contribute and as an incentive to those who have as yet not done so, a minimum contribution of £10 to the Fund, will automatically enter that member into a draw for 2 excellent prizes.

During the year, you will have received information about 'The New Grove Dictionary of Opera', - probably the most detailed opera reference dictionary available.

Published in 1992 by Macmillan, it consists of 4 volumes, the result of 5 years extensive research and contains contributions from over 1,300 of the world's leading critics and scholars. It carries detailed information on all operas from the late 16th century to the present day, profiles every singer from 1600 to 1992 and explores the lives and careers of nearly 3000 composers. Truly an 'opera-buff's' dream!

DGOS Opera Ireland has one set of this invaluable reference dictionary (retail price £550 stg.) to raffle among members and our second prize is a luxury weekend for two at Adare Manor, Co Limerick, to include 2 nights bed and breakfast and 1 dinner, which may be taken anytime up until March '95, excluding the Christmas period and bank holiday weekends.



When making your opera bookings, do consider £10 for the Special Appeal Fund; lucky prize winners will be notified by post.

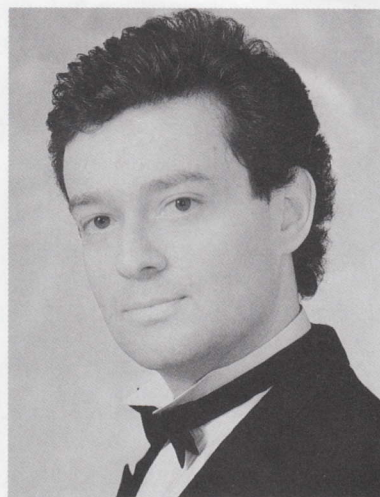
IS THERE A TENOR IN THE HOUSE?

When Andrew Walters signed his contract to return to Dublin for the sixth consecutive season as professional chorister, little did he know that he would make an unscheduled performance debut in St Patrick's Cathedral before his work with DGOS Opera Ireland was complete.

Andrew, from Southend-on-Sea, studied at Trinity College, London for 5 years, and was in the throes of rehearsals for *Fidelio* and *Rigoletto*, when as chance would have it, on the only free day of his schedule, an S.O.S. call came to the accommodation where the singers were housed, looking for a replacement tenor who could sing Bach's Mass in B minor in a Musica Sacra performance that same night.

Having been talked into it, Andrew met conductor John Reidy in Bewley's, where they went through the score over a cup of coffee, and then it was home for a quick warm-up - and a Cinderella-like quest for performance clothes!

In borrowed tailcoat, a short-sleeved white shirt and blue suede shoes (hidden discreetly under overlong black trousers), Andrew had a perfunctory run-through of the 'Dominus Deus' with the other soloists, and was then plunged straight into a performance, which he was at the very least satisfied with.



Andrew Walters – unscheduled Dublin appearance!

'I didn't really have a chance to get nervous', admitted Andrew. 'It all happened so fast, that I think I delivered it as well as I could have, under the circumstances.'

Which all goes to prove that you need to be prepared for every eventuality when coming to work in Dublin!

NICOLA SHARKEY: SOPRANO

With the plaudits for her Spring performance of *Gilda* now legendary, Nicola Sharkey talks about the importance of this role to her.

The rapturous applause which greeted Nicola each night during the April '94 run of *Rigoletto* was a long way away from that singer's debut performance. She was four years old; the occasion was Feis Lorcan in Monkstown and she won her first medal in the under-6 competition, with a song 'as gaeilge' about a leprechaun! This unassuming Dubliner, who only began formal lessons at 16, had however, been exposed to singers and singing from a very young age.

'My mother introduced me to opera', Nicola recalls. 'She used to buy me opera highlights. The first opera which made a real impression was *La Traviata*. I remember singing into saucepans in the kitchen, trying to create an equally resonant sound. To this day, my personal operatic favourite is Callas. You never come away from listening to Callas feeling shortchanged; you get absolutely everything from her voice.'

Whilst at Primary school, her young peers thought it strange that she liked this type of music, but through her teens, her music tastes 'conformed' more to their expectations, as Nicola broadened her likes to include the best of contemporary music.

Anxious not to start too young, singing lessons with Veronica Dunne began in those teen years, when she worked on Cherubino and Zerlina - 'non-committal repertoire that was neither mezzo nor soprano, but in between'. Her singing fate was decided when one day she went off the piano in her scales and thus began seriously her work on coloratura repertoire. One of her first major roles was the Queen of the Night for Opera Northern Ireland, in the 1990 Clare Venables' production of *The Magic Flute* which subsequently came to Dublin.

Moving into the bel canto repertoire of Bellini and Verdi, one of the first roles Nicola worked on, was that of *Gilda*. 'It's always been a dream role for me,'



she enthuses, 'one I was introduced to quite early in life. Interpreting *Gilda* is difficult. You can't play her too passively; after all, she is clever and manipulative. Look at the way she keeps her father calm, whilst at the same time pumping him for information.' Understanding their relationship is tantamount to interpreting *Gilda*; this is no ordinary father/daughter relationship. In a way, there is an inverted dependence; her father is completely dependent on her. Even when she's dying, *Gilda* has to try and calm *Rigoletto*! All the characters are so self-obsessed with their own quests, so much so, that *Gilda* is sacrificed because of her father's obsessive and possessive desire to keep his treasure intact and away from everyone, ultimately doing her far more harm.'

It is evident from the passionate way in which Nicola expounds on this role, that it means a lot to her. 'It's marvellous to be doing my first *Gilda*, but doubly marvellous to be doing it in Dublin - my home town.'

For the past six years, Nicola has lived outside London, studying exclusively with Gerald Martin Moore.

'He has really opened up my voice and developed it in the direction I want it to go. Having Gerald here during the season has been a tremendous support to me', admits Nicola. (Gerald worked as repetiteur on *Rigoletto* as well as fulfilling the role of Head of Music for the company.) 'Gerald is more than a singing coach; he understands all aspects of singers and singing and particularly understands their vulnerability. Throughout the run of something like this (*Rigoletto*), I am interested in developing the role. It has to be going somewhere and of course, you relax into it as the week goes on.'

Looking at the small, lithe frame of Ms Sharkey, one wonders where the energy and stamina come from, for her gruelling 3-hour performance each night.

'I have a very definite routine the day of a performance,' she says. 'I get up late, have a light breakfast and start coaxing my voice awake at about midday. I might sing a little before lunch and then sit and relax or take a long bath. Before leaving for the theatre, I would have a good meal - usually a steak and lots of potatoes.'

For a 7.30pm performance, Nicola would be in the theatre by 4.30, all part of the relaxation process and more importantly, in order to focus the mind on the role, absorbing the atmosphere as the final touches are put to the set.

'Once in the theatre, I would warm-up and have a good sing with Gerald about 5.30, and then leave it. Next stop is Wardrobe, where I enjoy having my make-up and hair done at a leisurely pace.'

After Dublin, Nicola went directly to Leeds to begin rehearsals for a very different kind of opera. 'I'm working with Opera North in the premiere of Benedict Mason's 'Playing Away', a piece centred

around the exploits of a group of football players. I get to play the football - because, I think, I am light, and will be easily thrown around by the dancers!' Obviously, all those pre-performance steak and potatoes have had no effect at all on her!

An engaging and very talented lady, we wish Nicola Sharkey every success in her future career.



Nicola Sharkey in pensive mood in a scene from "Rigoletto"

NEW LEADER FOR RTE CONCERT ORCHESTRA

At the time of going to press on our last edition, RTE were about to announce the appointment of the young and immensely talented Michael d'Arcy as the new leader of the RTE Concert Orchestra. Michael, from Belfast, studied in his native city and at the Royal Northern College of Music in Manchester in the class of Lydia Mordkovitch and subsequently in Montreal under Mauricio Fuks.

Having won all the major awards in Ireland - including the RTE Musician of the Future and the Bass Arts award both in 1987, and the String award of the Lombard and Ulster Foundation in 1988 and 1990, he has performed extensively throughout Ireland and the U.K. as Concerto soloist with the Ulster Orchestra, the National Symphony Orchestra, the RTE Concert Orchestra, the Guildhall Orchestra, the York Chamber and the Westminster Philharmonic Orchestra.

Michael, who has a keen interest in contemporary music, has also worked with the ensembles *Psappha*, *Nua Nos*, and *Sequenza* and has given premieres of many new works, recently visiting the Banff Centre in Canada to perform and record chamber music by Gerald Barry.

His performances at home and abroad have been greeted with enthusiastic critiques. Following an appearance in France, the 'Dernières Nouvelles d'Alsace, had this to say:

'In the Sonata in D by Le Clair, the violinist seduced the audience with the lightness of his bow, the finesse of his playing and his natural phrasing. His virtuosity was also manifest in the formidable Tzigane by Ravel, performed with abandon and sensuality. This very beautiful interpretation made a profound impression on the audience, which because of its prolonged ovation, received three encores from the musician.'

Michael will be familiar to opera patrons as leader of the RTE Concert Orchestra, our opera orchestra and we would like to congratulate him on his recent and most deserved appointment.



Michael d'Arcy, Leader of the RTE Concert Orchestra



Pictured left, young Irish soprano Deirdre Masterson, accompanied by Roy Holmes at a DGOS Opera Ireland Lunchtime Recital in Powerscourt Townhouse Centre. Deirdre makes her company début in December in Hänsel und Gretel.

Photo by John Allen.

FROM EARLSFORT TERRACE TO LIFE ON THE ROAD!

Observant concert-goers may have in recent times noted the absence from the ranks of the National Symphony Orchestra of principal percussionist, Noel Eccles. Noel, a self-confessed opera enthusiast, who played in his first DGOS opera 15 years ago, has for the past 12 months forsaken the academic halls of Earlsfort Terrace, for a multitude of diverse international venues, touring and playing with the Eleanor McEvoy Band. Eleanor, a former colleague from the String section of the NSO, composes and arranges her own contemporary music and Noel has been a stalwart supporter and mentor of her solo career from its inception. The decision to concentrate fully on a very different type of music was not as momentous for Noel as it may first appear.

'I have always been involved in playing non-classical repertoire, from the early days with *Moving Hearts*. I suppose I just like making good music - no matter what genre. This



Noel Eccles at work

departure could have happened at any stage in my career,' admits Noel, who listens at home to music ranging from Nirvana to U2 to Rossini, but names Puccini as his favourite operatic composer.

'Puccini is a percussionist's dream - albeit sometimes a nightmare! I remember the last time the DGOS produced *Turandot*, - we had to build a platform out into the aisle to accommodate the percussion section! I never stop marvelling at Puccini's orchestration - particularly '*Butterfly*' or '*Tosca*' where the role of the percussion is all important.'

With such an obvious passion for classical music, what is the appeal of his new life on the rock band circuit?

'This new role requires a very different discipline, a self-imposed discipline,' says Noel. 'In the orchestra, I was playing every day and constantly working on new pieces. Now, most of my work is done out of the country. In the past year, I've been to the U.S.A. 3 times, and played venues throughout Europe and the U.K. One of the good things is that you constantly get to play to new and fresh audiences. After all, music - no matter what the genre, is primarily about communicating; it must create an emotion, give you an emotional reaction. As a player, I think one of the things I have learned from touring with Eleanor and the band, is the all-important role of performance.'

Evidently a very versatile musician who can succeed in whichever arena he chooses, is there anything Noel misses about the orchestra?

'Yes, I miss not playing every day, I miss the routine and I miss the people.'

We will be watching with interest the future career direction of this opera-loving percussionist.

CONGRATULATIONS!

TO Irish soprano, Louise Walsh, on taking second place in the finals of the prestigious Belvedere International Singing Competition in Vienna. Louise has just completed a year at the National Opera Studio in London, and following this recent competition win, has received many interesting offers.

TO Fiona McAndrew, who was awarded a prize of £5000 from the British Musician's Benevolent Fund, at their newly established Voice Day.

TO Deirdre Masterson, for winning both the Geoghegan Cup and the Gervase award for overall excellence at Feis Ceoil 1994. More recently, Deirdre was accepted into the Opera Studio of the Bavarian State Opera for an intensive summer programme of study, specialising in Bellini, Mozart and Donizetti.

BARCELONA LOSES ITS OPERA HOUSE.

Opera in Spain was dealt a devastating blow earlier this year when on January 31st, the Liceu in Barcelona was completely gutted by a fire, believed to have been started when the stage curtain was set alight by sparks from a welder's torch. Within a few hours, the opera house was reduced to a shell despite the valiant efforts of local firemen who had to resort to using helicopters in order to bring the fire under control. Fortunately, the facade and surrounding buildings were not damaged.

Following the fire, Jordi Pujol, Regional Government President, and the Friends, shareholders and performers of the Liceu, all pledged to dedicate themselves to raising funds for the theatre's reconstruction. But several months down the line, it appears that moves towards a reconstruction programme have been severely hampered by a conflict which has arisen between all the interested parties, - in particular between the local government and the shareholders of the theatre. The shareholders attained their position after the Liceu's first fire in 1861 when a private ownership scheme was instigated to raise the necessary funds to rebuild the theatre. This scheme

was very successful and within a year the theatre was able to reopen with Bellini's *Puritani*.

Now there is a difference of opinion over who should foot the construction bill and over who exactly is in charge of the theatre. The shareholders feel that funds for the reconstruction should come from a combination of private donations and public monies and that the opera house should be rebuilt in accordance with their wishes.

However, the Regional government is quite adamant that if it is to provide most of the money, the internal power structure of the opera house and its constitution need to be radically altered in order for the theatre to move away from being a privately-owned and run organisation. This conflict makes it seem unlikely that the theatre will recover as rapidly from this fire as it did in 1861.

Undeterred, the Liceu's resident company have been giving recitals and concerts in different and unusual venues around the city. One such venue was the Palau Sant Jordi, a basketball arena (situated on Monjuic, the site of the 1992 Olympics) where in June they performed Donizetti's *Lucia di Lammermoor*. Each Saturday at noon some of the artists perform on a portable stage in front of the Liceu steps, and vow that they will continue to do so, until the Opera house is reopened.

Geraldine Doyle.

Geraldine Doyle was a student on the Arts Administration course in U.C.D. who was on placement with DGOS Opera Ireland from April-June 1994. Having worked for a year in Barcelona, she frequently attended the Liceu opera house, and through her contacts in that city, was very aware of how the Liceu's loss impacted upon the inhabitants.



Barcelona's Gran Teatre del Liceu, which was destroyed by fire on January the 31st, 1994



Michael Parke and Jane Deane relax before Rigoletto



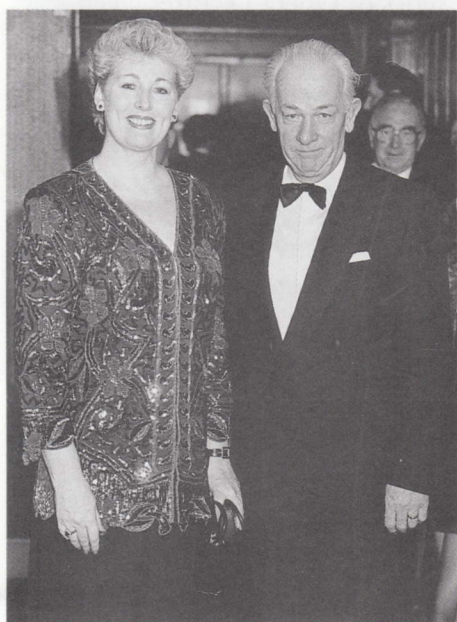
President Robinson meets cast member Chris Burke. Also pictured: (left to right): Mr. Nick Robinson, Nicola Sharkey and Kip Wilborn.



President Mary Robinson in conversation with Dr. Dorothea Glatt, Artistic Director and David Collopy, General Manager, DGOS Opera Ireland.



Jim Harkin and Mafra O'Reilly share a joke.



Soprano Suzanne Murphy, pictured with DGOS Opera Ireland chairman, Frank O'Rourke.



Marie Lee and Marion Duane



Jill Jennings toasts the season's success.

SEPTEMBER

- September 12th: Members' Priority booking opens.
 September 15th: Opera Lecture, Buswell's Hotel, 8.00pm

OCTOBER

- October 3rd: Last day for Corporate Sponsors to apply for Winter complimentary tickets.
 October 7th: Members' Priority booking for Winter closes.
 October 13th: Opera Lecture, Buswell's Hotel, 8.00pm.
 October 17th: Public booking opens.

NOVEMBER

- November 17th: Opera Lecture, Buswell's Hotel, 8.00pm.
 November 29th: Members' Spring Priority booking closes.
 November 29th: Opening night: *La Traviata*

DECEMBER

- December 2nd: Opening night: *Hänsel und Gretel*
 December 5th: Foundation Sponsors' Night: *La Traviata*
 December 9th: Final performance of *La Traviata*
 December 11th: Post-season Sunday Lunch, 12.30pm.
 St John's Hall, Clyde Road,
 Ballsbridge,
 Dublin 4.

CITYJET PRIZEWINNER

Prompt respondents to our Spring 1994 Market Research were entered for a draw for two return flights with Cityjet to London.

The lucky winner is:

Ms. Irene Holloway,
 39 Farney Park,
 Sandymount, Dublin 4.

Congratulations, Irene, and we hope you enjoy your stay in London.

OBITUARY

DGOS Opera Ireland was truly saddened to hear of the death on April 19th 1994 of Jack Leydier, principal 2nd violin with the National Symphony Orchestra.

Jack joined the Radio Eireann Symphony Orchestra in 1960 and played his first DGOS season in Winter of that year. He quickly became a one-man institution, earning the respect and friendship of many within the company. Despite the Symphony Orchestra's involvement with DGOS being limited to participation in the bi-annual opera seasons, Jack took an active interest in the development of the company. Celebrating in its successes and mourning its failures, he always supported and encouraged the attainment of the highest standards.

Throughout his career, he showed true dedication to his art and thorough professionalism in its execution.

We shall dearly miss his quick wit, gallic charm and exceptionally wicked smile!

But above all, we mourn the loss of a true artist and a gentleman. On behalf of the company, I extend my deepest sympathy to his wife Vyvien and sons Robert and Alain.

David Collopy.

OPERA LECTURE SERIES

The Autumn series of Opera Lectures given by Derek Walsh will run as follows:

- September 15th: *La Scala and its singers.*
 October 13th: *Donizetti, Verdi and Puccini.*
 November 17th: *La Traviata Hänsel und Gretel.*

Venue: Buswell's Hotel, Molesworth Street,
 Dublin 2.

Time: 8.00 pm

Admission: Free.